



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

further heightened by mounting the panels on peacock blue or red plush.

Another method: Carve the floral parts in black walnut, chase the figure panels, polish and lacquer. Fasten the panels to the wood with escutcheon pins. The same designs can be used for table screens in wood or metal, or both, or for embossed leather with good effect, for either of the above mentioned articles.

The New York *Tribune*, in speaking of rattan and willow furniture from the East, states that there is not much of the present supply that the lover of the beautiful can contemplate with admiration. The vast majority of people in this country have never understood the spirit of Orientalism, but have affected an admiration for it, because it was commended by persons of known taste. A great many buyers were neither possessed of taste to discriminate nor of artistic powers to make use of the mass of beautiful, odd and curious things from the East that have crowded the shops. The tawdry and showy have, unhappily, found more ready sale than the genuine and good. The nearer the majority got to something they could understand, something that suggested a European style, even in burlesques, the greater was the success of the tradesman. It was inevitable that the establishment of factories in the East by European manufacturers should degrade Oriental art. People with genuine love for beautiful things have seen with sorrow the wholesale destruction of olden-time Eastern manufactures. The Chinese and East Indian rattan and reed chairs which have been imported this season are merely a base, absurd imitation of American rattan work. The picturesque library chair, with its broad arms and all the generation of comfortable huge lounging chairs, the ideal chairs for summer piazzas and smoking rooms, seem to have passed away from our market. At least there are none of these shapes among this season's goods.

Our American rattan work which too evidently furnishes the model for the new chairs has too often represented the distortion of a graceful material into senseless, ornate forms. Our rattan workers made good designs of fine material a few years ago, before they had learned to turn their material into shapes in imitation of carved wood furniture, and to weave the backs of their chairs in the forms of fans and other equally absurd things. Let it be thoroughly understood that the manufacturers are not to be blamed in this matter; the American public is in continual restless search for novelty, and, like the horse leech's daughter, continually cries "Give, give." The beautiful and refined styles which have been in use for generation after generation in Europe, and are never altered, except to make some radical improvement, are not enough for this whimsical public, who, like fickle children, demand new shapes each season in all the decorations of their houses. Many people do not seem to know that the furnishing of a home should be chosen like a friend, because it wears well; and that, at best, is a growth of the taste of the furnisher—a growth which she moulds about her as the nautilus moulds the airy chambers of his shell.

ANSWERS TO CORRESPONDENTS.

BROOKLYN, N. Y.

Dear Sir:—Could I trouble you with a few questions about furnishings? In buying a set of white bed-room furniture what carpet and wall hangings would you suggest for a city house? We have a mahogany, cherry and bamboo set, and thought the white would be a change; but perhaps you think it too staring? Could you suggest any other kind?

Is handsome paper preferred to a painted side wall?

Respectfully yours,

MRS. M. B. S.

A white bed-room set will not look staring if you keep your wall very light. If your room has not a northern exposure how would you like to furnish it all in indigo blue and white, like Nankeen china? Blue ingrain floor, white fur rugs, blue and white Nankeen toilet set, and vases of the same sort. The walls might be papered in white with blue sprigs, the table covered with white linen cloth outlined in blue china patterns. If there is a mantelpiece put blue and white tiles in it. White dimity draperies would be pretty and quaint for the windows.

Have you ever thought of having a brass bedstead for your room, or one of the old fashioned carved four-posters? We find the brass bedsteads very popular, although it needs a valance at head and foot to keep off drafts.

A good wall, well painted, is always handsome, but many people tire of a plain surface and the paper gives the desired variety.

I am going to move into a house in which the hall is papered in rather a gray blue, the parlor with light gray, and the dining-room in terra cotta; both rooms open into the hall, with oak sliding double doors. I want to use inexpensive things, as it is a rented house, but the floors are of hard wood, varnished, and have had art squares on them. I wish some hangings or portieres. Please give me an estimate of price of squares and hangings. I have a handsome Eastern Bagdad curtain for the back end of the hall and a deep orange Indian table cover for dining-room; it is embroidered in colors of red, blue green, etc., both real Eastern pieces. Please tell me just what is thoroughly artistic but inexpensive in your very interesting DECORATOR AND FURNISHER in the May number.

FRANCES.

You do not give the size of the rooms so it is difficult to make exact estimates for floor coverings or hangings. The Kensington art squares will average about \$1.25 a square yard, and they come in sizes from 7 1-2x9 to 9x12 feet. A handsomer rug than the Kensington, the Ispahan, which in color and pattern imitates the Oriental rugs, can be bought for about \$1.75 a square yard. These may be had as large as 12x15 feet for \$35.00, 9x12 for \$21.00. These are in colors of indigo blue and dark Indian red and are rich and handsome in appearance. One of these rugs would certainly be appropriate for the dining-room with its Bagdad portiere and Eastern table cover. For the front parlor you might have a floor covering with a little dull rose in it and have hangings of Louis XIV. stripe which come in beautiful patterns for one dollar a yard, double width. The colors are blue, old rose, or buff, with stripe of floriated design alternating with the ground stripe. The material is not unlike the cheap jute goods so long in market, but the designs are new and not cheap in effect. Next the glass you might use the long double sash curtains now so much in vogue. They cover the entire length of the window and may be had in Scotch Nottingham for \$3.50 a pair. These are in beautiful patterns of *fleur de lis* and other artistic figures. There are outside curtains to match for \$6.00 a pair. These in no way resemble the old fashioned Nottingham, but are rich and handsome in effect. Irish point sash curtains may be had as cheap as \$5.00 a pair. Perhaps a scarf drapery of the Louis XIV. stripe over a pole and hanging half way down the casement would be sufficient drapery in addition to the sash curtains, especially if the doors had portieres of the stripe. We think that one or two Oriental rugs would be prettier for your front hall than any sort of ingrain rug.

CHIPPewa FALLS, Wis., April 1st.

THE DECORATOR AND FURNISHER.

Will you kindly answer the following questions either through the May number or by letter. I have just subscribed for the paper and am delighted with it. How would you furnish and modernize a rented house with furnishings which could be used in other houses—a small narrow hall, straight stairs, small front parlor and large back parlor with grate at one end?

How would you curtain a large plate-glass window, and also how could a window seat be arranged beneath the window?

Would a parlor grand piano be placed in the centre of music-room or in a corner, and what would be suitable for a covering for piano?

Yours very respectfully, MRS. J. R. S.

In a rented house we should advise putting as little expense as possible into the fitted furnishings. For that reason cover hall stairs and parlors with ingrain filling, and use Oriental rugs. Select a neutral color for floors, as blue or red shows footmarks on down stairs floors. If you cannot buy many Oriental rugs fill in the less traveled spaces with black or white goat skins. Put the new fashioned long sash curtains on your front windows next the glass, covering the entire window from top to bottom. These should be of net or some transparent material, and not looped back. A pair for a window can be bought at all prices beginning at three dollars and a half. Over the curtain pole festoon two widths of India silk, letting it fall half way down the casement or even to the floor, if expense is not considered. Dull green, which is so fashionable for furnishing, would be pretty for these curtains or even green and white Madras.

In the front room you might have a small sofa upholstered in seagreen corduroy or flax velour, and one or two reception chairs with slightly padded seats of the same material. The velour should be put on with plain gimp and very small brass nails set close together. Enliven the sofa with two or three soft silk pillows in old rose and other harmonious colors. Pinkish centers or borders in the rugs would serve to relieve the green. Some rose is almost a necessity in a green room.

If the wall colors are favorable you might use mahogany red in the back parlor, although the room should not be all in one color. If there is but one window in the room, and that near the corner, a pretty window seat might be made by fitting a low flat box with a hinged corner to the space, and draping the window above in pagoda shape, allowing the end of drapery nearest the corner to fall to the floor and the other end to fall from top of window only three or four feet. Long brass supports such as are used for bed scarfs would be suitable for holding this drapery, but in default of these three wire brackets for bird cages will do very well, finishing the exposed ends with rosettes of the material or with brass eagles or ornaments.

Louis XIV. stripe or satin russ, which has a moire effect in two colors, are among the pretty cheap materials suitable for draping the window and seat, or mahogany velour may be used. Trim the box with festooned valance. Make a thick tufted cushion for the cover and fasten it on by ribbons at either end passed under the cover and tied on the top of the cushion in large bows and ends.

A large flat lounge supplied with numerous pillows covered with India silk would be a fashionable and comfortable piece of furniture for your back parlor. Have the lounge sent home in muslin, and cover with a portiere fastened at the corners with ornaments. Try Bagdad portieres for your doors. You can get the ordinary ones for five dollars apiece. With a pine grille of spindles in your doorway one curtain might be long enough to cut in half. All of the Bagdad's come in five strips and can be ripped apart and made into beautiful borders for plain portieres.

The parlor grand piano should be placed with its longest side next the wall. A fitted cover is seldom seen on such pianos. Any large piece of embroidery or lined silk is suitable, for throwing over the top. Perhaps the handsomest thing for the purpose is a Japanese table spread embroidered with gold thread, having gilt tassels on the corners. Could you not use some home-made adaptation of this idea?